

# SOS!

## SAVE OUTDOOR SCULPTURE IN INDIANA



*This statue of Santa Claus stands in Spencer County, Indiana near the town of Santa Claus. Made of concrete, Santa stands 22'3" high x 64" wide x 70" deep. Carl A. Barrett was the artist.*



## THE INDIANA HISTORIAN

### EXPLORING INDIANA HISTORY

PUBLISHED BY THE INDIANA HISTORICAL BUREAU, STATE OF INDIANA

# Focus

This issue honors National Historic Preservation Week, which occurs each year in May. The focus is on a major nationwide project called Save Outdoor Sculpture!—SOS!

The national sponsors of SOS! are the National Museum of American Art, Smithsonian Institution (NMAA) and the National Institute for the Conservation of Cultural Property (NIC). In Indiana, Historic Landmarks Foundation of Indiana received a major grant to conduct the state survey. Glory-June Greiff was project director for the Indiana effort.

Although the Indiana survey has been completed, there may still be outdoor sculpture that has not been documented. This issue, therefore, is both a report and an invitation. In addition, it may help to inspire you with the importance of the next major goals of the SOS! project: restoration and preservation.

On page 3, the national SOS! project is described. On pages 4 and 5, the

Indiana survey is summarized, including a map showing the number of sculptures recorded in each county.

On pages 6 and 7, an example of a completed field survey form for a sculpture is reproduced. The blank survey form for you to reproduce and use is provided on pages 11 and 12.

Pages 8 and 9 provide a sampling of Indiana sculpture recorded in the SOS! survey.

On pages 10 and 13, there are suggestions for you as an advocate for outdoor sculpture.

On page 14, there is help in how to measure sculpture. On page 15, some resources to help you understand more about sculpture and public monuments are listed.

We hope that this issue will encourage you to look at and appreciate the importance of the public sculpture in your area—and to help to preserve it for those who come after you.

William Gudder



Glory-June Greiff investigating the outdoor sculpture in Oldenburg.

## What Is a Public Historian?

*Editorial Note: Our thanks to Glory-June Greiff for her help in preparing this issue. All photographs in this issue, unless otherwise noted, are by Greiff, courtesy Historic Landmarks Foundation of Indiana.*

Glory-June Greiff is a freelance public historian with a special focus on historic preservation. She has worked in Indiana for over 15 years on historical projects. She has spent much energy fighting for the preservation of historic buildings—and has won some of the battles.

She has an undergraduate degree in radio broadcasting and has been an on-the-air radio professional. She also has a masters degree in public history from Indiana University at Indianapolis.

Greiff has received major research grants from the Indiana Historical Society, six grants from the Indiana Humanities Council, and numerous other honors. Her work has included oral history projects, state parks research and taped tours, and presentations on several aspects of the WPA in Indiana. She is working on a book-length history of the Indiana state parks.



# SOS! Save Outdoor Sculpture!

Indiana has just completed one of over 100 SOS! projects throughout the country. Information on thousands of sculptures documented on SOS! inventory reports is becoming part of a

national database—the Inventory of American Sculpture—maintained by the National Museum of American Art.

Why should we care about outdoor sculpture and monuments? Outdoor sculptures and monuments are the most accessible form of history and art for the general public. According to the *SOS! Handbook*, public sculpture and monuments symbolize for all to see “the principles we honor, the customs we cherish, the cultural heritage that nurtures us.”

How does SOS! define outdoor sculpture? The quotation at the top of this page gives the official SOS! definition. Several categories of items are excluded:

- grave markers/headstones;
- plaques and markers alone;
- architectural structures;
- minor architectural ornamentation;
- mass-produced items such as garden ornaments;
- museum collections.

Naturally, there are gray areas and exceptions to the rules.

What are the goals of the SOS! project? The first goal is to identify through surveys all outdoor sculpture in the United States. The next goal of the project is to encourage communities to repair—and provide for long-term care of—their outdoor sculptures. According to a project news release, “One-half of the sculptures surveyed so far need conservation treatment. More than 10 percent

**Outdoor sculpture for SOS! is “A three-dimensional artwork that is cast, carved, modeled, fabricated, fired or assembled in materials such as stone, wood, metal, ceramic or plastic, located in an outdoor setting, and is accessible to the public.”**

*SOS! Handbook, p. 19.*

require urgent care.” One of the biggest problems is acid rain.

States and communities have approached the challenge with workshops, governmental appropriations and conservation plans, public relations programs for fund raising, and adopt-a-sculpture programs.

Sources: *SOS! Handbook* and SOS! News Release, November 24, 1993.



*Indiana has made a major contribution to outdoor sculpture. Ernest Moore Viquesney, a native of Spencer, Indiana “designed The Spirit of the American Doughboy, a World War I Memorial depicting a seven-foot tall bronze figure boldly striding into no-man’s land. The sculpture is familiar to many: at least 138 life-size copies have been documented in 35 states,” according to T. Perry Wesley, editor emeritus of the Owen Leader in Spencer.*

*The Indiana survey has documented twelve of the statues in the state.*

*Source: SOS! Update, Vol. 5, No. 1 (February 1994), 4.*

# SOS! in Indiana

by Glory-June Greiff

In the fall of 1992, Historic Landmarks Foundation of Indiana began the process of locating and documenting all of the outdoor sculptures in the state of Indiana. Eighteen months later, we have information on 1,200 sculptures on file in a permanent archive available to the public at the Landmarks Resource Center, 340 West Michigan Street, Indianapolis, IN 46202. Librarian Suzanne Stanis can help you find information on sculpture in your county. The telephone number is 317-639-4534.

As we tramped through all ninety-two counties—only a handful of which apparently have no sculpture—certain patterns emerged. Outdoor public sculpture breaks down into four broad and often overlapping areas: commemorative, religious, aesthetic ("art for art's sake"), and, what might best be termed, whimsy.

War themes dominate most commemorative sculpture, from scores of Civil War sentries to the Desert Storm memorial in Evansville. A number of local and national "movers and shakers" are represented as well, with Abraham Lincoln perhaps the most common. There also are tributes to anonymous heroes and heroines, such as Richmond's Madonna of the Trail commemorating pioneer women.

Over half of the sculpture found in the state is religious in nature, some exceptionally beautiful. The Christ of the Ohio, carved by a former German prisoner-of-war in the 1950s, overlooks the Ohio River from high atop a bluff near Troy.

Indiana has a surprising number of shrines and monasteries which are often filled with exquisite sculpture, especially in areas with a strong ethnic Roman

Catholic heritage. In Lake County, for example, you may visit the Carmelite shrine in Munster. Its grottos and walls are fashioned of minerals from around the world; its statues are made from the finest Carrera marble.

Aesthetic works before World War II tend to be decorative or allegorical pieces on buildings. A few exuberant fountains remain as well. Trends in public art in the 1960s and 1970s brought forth a wealth of sculpture in public spaces, mostly abstract. Today's aesthetic art is probably found most often on college and corporate campuses.

Finally, Indiana has an ample share of whimsical public sculpture, from the "mushroom shrine" (a giant morel) in Mansfield to the Mentone Egg. Probably this type is capped by the wonderful abandoned Santa still standing on a weed-choked hill in Santa Claus.

*"Christ of the Ohio" carved from Colorado Travertine (limestone) by Herbert Jogerst, was made at St. Meinrad Archabbey in Spencer County. The sculpture now rests near Troy in Perry County. Not including the base, it stands 11' high x 7' wide x 23" deep.*





# Outdoor Sculpture Recorded in Indiana's SOS! Project



**SOS!**

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SAVE OUTDOOR SCULPTURE

America's outdoor sculpture is endangered.

SOS! volunteers across the United States will identify sculptures at risk from weather, pollution, vandalism and neglect.

Join us in our effort.

# How Do You Document a Sculpture?

A crucial part of any survey is the collection of complete and accurate information by surveyors in the field. The form on pages 11 and 12 has been provided for use in fieldwork.

The sample on pages 6 and 7 has been completed based on one of Glory-June Greiff's field worksheets in the Indiana SOS! survey. So that it is clearly readable in reduced form, we have typed the information. We have provided two of the five documentary photographs that she took.

In your field survey, your worksheet should be carefully handwritten. After your fieldwork, you might want to type a worksheet for each sculpture for deposit with your local library, museum, or historical organization.

As the worksheet directions indicate, fieldwork should be supplemented by research work. You want to know why the statue is where it is, what it means to your community, and other fascinating details of the historical and artistic context.

You can find such information in newspapers, histories of the area, minutes of govern-

mental bodies, and other resources in local and state institutions. You can often ask the staff at art museums and university art faculties to help you. Don't forget that Historic Landmarks Foundation of Indiana has the extensive SOS! survey information to help you.

Depending upon the sculpture you are working with, the resources can be few or extensive. Part of the excitement of research is being able to find the clues that lead to discoveries of new and interesting historical information about your community.

## Outdoor Sculpture Survey Field Worksheet

(Adapted from Indiana SOS; published in *The Indiana Historian*, May 1994; copy as needed for survey.)

### Directions:

- Record information that you can observe from the sculpture and its site.
- Take photographs to document front, back, sides, and surroundings as appropriate.
- Supplement field observations with library research to understand better the historical context and meaning of the sculpture.

Title (if any) or Subject: Murphy Memorial Drinking Fountain

Brief Description (PL=proper left, PR=proper right): Young girl dressed in short shift, PL hand extended holding fountain bowl, PR hand stretched behind, PL knee bent. On granite slab in front of tablet, on which is metal plaque, flanked by lower (41") pedestal, on which is a bubbler, metal plaque on tablet, tablet height 89"

Date of Sculpture: 1916

Sculptor/Artist: Myra Reynolds Richards

Signature of Sculptor/Artist? Where is it? What does it say? Myra R. Richards 1916 © , PR bottom

Foundry Mark? What does it say? Where is it? \_\_\_\_\_

Dimensions of Sculpture: Height 41" Width 11 1/2" Depth 22" or Diameter \_\_\_\_\_

Material of Sculpture: Bronze Chrome Bubbler

Dimensions of Base (if any): Height 14" Width 121" Depth 38" or Diameter \_\_\_\_\_

Material of Base: Granite

Condition Notes (Damage? Erosion? Dirty? etc.): Poorly soldered PL shoulder. Seam splitting at PL arm, pitting on fountain bowl. Metal staining on concrete step.

Describe the Setting (in city or county? On road, in plaza? Under trees, in open field? etc.): \_\_\_\_\_

Town square along sidewalk



The Murphy Memorial Drinking Fountain is located on the courthouse square in Delphi. The fountain, cast in bronze in 1916, was presented to the city by Mr. and Mrs. Murphy. Myra Reynolds Richards was the artist.



Outdoor Sculpture Survey Field Worksheet - page 2

Inscription(s)? Where? Copy text(s) using slash marks to indicate ends of lines: Metal plaque on  
tablet: The / Mr. and Mrs. M. M. Murphy / Drinking Fountain  
Metal plaque on rear of tablet: Presented to / the city of Delphi, Indiana by /  
Mr. and Mrs. M. M. Murphy / who, for forty years, were good citizens / of our  
city, doing their duties in a quiet / unassuming way and helping every cause  
/ that stood for better living and better days / this fountain was erected in  
1918, / after the death of / Mr. and Mrs. M. M. Murphy, / under promise  
made by them in their lifetime.

Location/Address of Sculpture: courthouse square, southeast corner

Town: Delphi Township: \_\_\_\_\_  
 County: Carroll

Sculpture Survey Data

Date of Survey: \_\_\_\_\_ Surveyor: \_\_\_\_\_

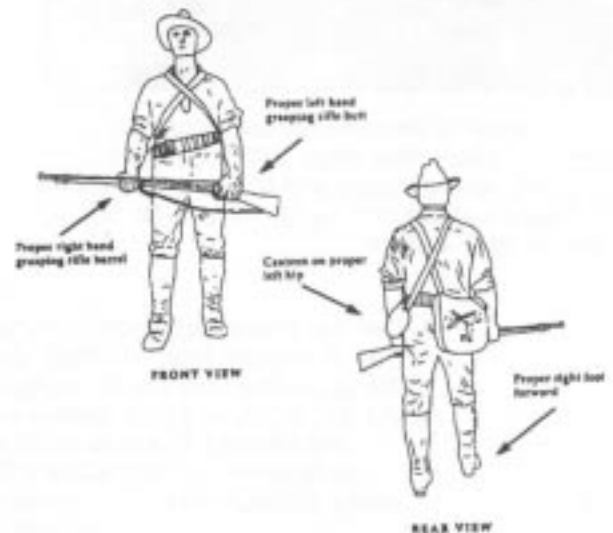
How did you find out about the sculpture? \_\_\_\_\_

Additional Comments or Questions to Answer? \_\_\_\_\_

### Describing a Sculpture

When writing a description of a sculpture, pretend you are describing it to someone who has never seen it before. Be specific.

For figurative works, use "PR" for proper right and "PL" for proper left to indicate direction from the perspective of the statue (as if you were positioned on the base). Source: *SOS! Handbook*, p. 38.





# A Sampling of Indiana's Sculpture

1. The lion was carved from limestone by Collins James Morgan in 1884. It was originally placed on the steps of a bank building in Salem, Washington County. The size of the sculpture, not including its base, is 33" high x 24" wide x 49" deep.



2. The artist of this concrete tree is unknown, though it dates from about 1937. It sits on property belonging to a gasoline service station in Bluffton, Wells County. The tree is 12' high x 9' 10" wide x 4' deep.

3. The "Operation Sky Watch Memorial" honors civilian volunteers from the 1950s Korean War. The artist, Mary McDonald, worked with two others, Frank Arena and Jim Salladee, to carve the statue from limestone in 1976. This sculpture is located in Cairo, Tippecanoe County. Without the base, it measures 6' high x 4' wide x 3' deep.







4. This statue of St. Cecilia was carved by an unknown artist from tulip poplar wood and dedicated November 22, 1865. It first rested inside the chapel gallery at St. Mary-of-the-Woods near Terre Haute, Vigo County but in 1879 was moved to its present location outside. The statue is 7' high x 4' wide x 4' deep.

5. "The Golden Eagle" was designed by artist Dan Ostermiller in 1989. It was a gift to Eagle Creek Park in Indianapolis in memory of Samuel Reid Sutphin. The bronze statue is approximately 8' high x 8' wide x 4' deep; the stone base is 119" x 52" x 43".



6. Each side of the Allen County Courthouse has a similar sculptural element. The Renaissance-style courthouse, made from limestone, was dedicated September 23, 1902.



# What Can I Do to Save Outdoor Sculpture in Indiana?



Originally a part of the church at St. Mary-of-the-Woods, "Our Lady of the Campus" was crafted from marble in 1886. The statue was moved to its 50' limestone base in 1904 when it was dedicated. The figure is approximately 12' high x 5' wide x 4' deep.

## Continue the Survey

The first step in saving outdoor sculpture is to know where it is and to determine its condition. The Indiana SOS! survey was a first step in that process. The SOS! survey, however, depended upon information from volunteers throughout the state. Coverage in all counties was not equal, and items could have been missed.

You can help to even the odds of completeness by surveying your town, township, county, or more. For practice you can see if you can find and describe the number of items listed on the map on page 5. You can then check with Historic Landmarks Foundation of Indiana to see if you have added new information for its records. Your records at any rate should be placed with your local library or historical organization.

You can also survey sculpture within individual cemeteries, which in many instances were not done in the SOS! survey. Remember the guidelines if you choose this option.

The following types of sculptures can be included:

- sculptures created by an identified artist or firm;
- portrait likenesses of specific persons;
- distinctive representations of events or individuals, including occupational

representations.

Religious figures that are not grave markers—or those located at churches, hospitals, etc.—are included.

Never included as sculpture in an SOS! cemetery survey are carved headstones, memorial tombs, urns, angels, unidentified figures, crosses and crucifixes, grave markers, symbols, and icons; shrouded or draped tree trunks; obelisks and columns.

## Celebrate and Preserve the Sculptures

According to an article in the *SOS! Handbook*, "To celebrate a monument properly . . . is to incorporate it into the everyday life of our society at all levels." Monuments and sculptures should be incorporated into our school programs through interdisciplinary study. They should be incorporated into the regular caretaking of our public places. They should be recognized regularly by the media and public and private entities as symbols of our society.

You can help to make these things happen by being an advocate for your community's heritage. You can also help to raise funds to restore and preserve the public sculptures and monuments that symbolize that heritage.

Restoring and preserving sculpture should not be attempted without the advice of conservation professionals. Sometimes the best treatment is to do nothing. Sometimes special cleaning or repair work is called for. In most instances a professionally prescribed course of regular maintenance is necessary to protect outdoor sculpture against the elements.

# Outdoor Sculpture Survey Field Worksheet

(Adapted from Indiana SOSI; published in *The Indiana Historian*, May 1994; copy as needed for survey.)

## Directions:

- Record information that you can observe from the sculpture and its site.
- Take photographs to document front, back, sides, and surroundings as appropriate.
- Supplement field observations with library research to understand better the historical context and meaning of the sculpture.

Title (if any) or Subject: \_\_\_\_\_

Brief Description (PL=proper left, PR=proper right): \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Date of Sculpture: \_\_\_\_\_

Sculptor/Artisan: \_\_\_\_\_

Signature of Sculptor/Artisan? Where is it? What does it say? \_\_\_\_\_

\_\_\_\_\_

Foundry Mark? What does it say? Where is it? \_\_\_\_\_

\_\_\_\_\_

Dimensions of Sculpture: Height \_\_\_\_\_ Width \_\_\_\_\_ Depth \_\_\_\_\_ or Diameter \_\_\_\_\_

Material of Sculpture: \_\_\_\_\_

Dimensions of Base (if any): Height \_\_\_\_\_ Width \_\_\_\_\_ Depth \_\_\_\_\_ or Diameter \_\_\_\_\_

Material of Base: \_\_\_\_\_

Condition Notes (Damage? Erosion? Dirty? etc.): \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Describe the Setting (In city or country? On road, in plaza? Under trees, in open field? etc.): \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



**Outdoor Sculpture Survey Field Worksheet - page 2**

Inscription(s)? Where? Copy text(s) using slash marks to indicate ends of lines: \_\_\_\_\_

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Location/Address of Sculpture: \_\_\_\_\_

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Town: \_\_\_\_\_ Township: \_\_\_\_\_

County: \_\_\_\_\_

<p><b>Sculpture Survey Data</b></p> <p>Date of Survey: _____ Surveyor: _____</p> <p>How did you find out about the sculpture? _____</p> <hr/> <hr/> <p>Additional Comments or Questions to Answer? _____</p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
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## What Are Some Materials Used for Sculptures?

- **"Bronze:** An alloy of copper, tin and other metals, typically lead and zinc."
- **"Cor-Ten Steel:** Cor-Ten is a registered trademark and is used generically to describe weathering steel characterized by a rusted appearance."
- **"Granite:** An extremely hard igneous rock, with a somewhat speckled appearance, its surface can range from a rough, naturally occurring finish to a highly polished one. Colors range from white to black."
- **"Limestone:** A soft, sedimentary stone, white, gray or tan in color, with occasional evidence of fossil remains. It usually has a matte finish."
- **"Marble:** A hard, dense crystalline or granular metamorphic limestone capable of taking a high polish. It is usually white or grayish with black mottling and streaks, but can be red, green, pink, black, etc."
- **"Plastic:** Synthetic material that may be shaped when soft and then hardened; e.g., Plexiglas, and other types of acrylic, fiberglass and polyurethane."
- **"Terra Cotta:** Clay that has been formed, dried and baked at a high temperature in a kiln. It may be waxed, painted or glazed."

Source: *SOS! Handbook*, pp. 68, 69.



*E. M. Viquesney (also the artist for the sculpture on p. 3) designed "The Spirit of the American Navy". Produced in bronze and dedicated September 12, 1928, this sculpture is 7' high x 31" wide x 26" deep. It is located at Memorial Park in Fort Wayne, Allen County. It is the only documented sculpture of a World War I sailor in Indiana by Viquesney.*

## Some Words to Remember

- **"Conservation:** . . . a field of study that encompasses three explicit functions: examination, preservation and restoration."
- **"Preservation:** Action taken to retard or prevent deterioration or damage of cultural property by control of its environment and/or treatment of its structure in order to maintain it as nearly as possible in an unchanging state."
- **"Restoration:** Action taken to return a deteriorated or damaged artifact as nearly as is feasible to its original form, design, color and function, with minimal further sacrifice [of] aesthetic and historic integrity."

Source: *SOS! Handbook*, p. 68.

# How Do You Measure a Monument?

Some monuments and sculptures are too large for you to measure directly with rulers or tape measures. You must then **estimate** the size of the monument working with a partner.

You can practice any of these estimating techniques at your school. For example, estimate the height of the flag pole or a near-by tree. Maybe you even have a monument at your school!

Source: *Project Learning Tree Pre K-8 Activity Guide*; Sam Carman, Forestry Education Specialist, Indiana Department of Natural Resources.



Then calculate:

$$\text{Monument height} = \frac{\text{student's height} \times \text{monument's shadow}}{\text{student's shadow}}$$

You can estimate the height of a monument by using shadows! On a sunny day, have a partner measure your height and the length of your shadow. Next, measure the length of the monument's shadow. Make sure that you measure the shadows at the same time of day.

Use a ratio comparison to determine the height of the monument.

$$\frac{\text{Monument height}}{\text{Monument's shadow}} = \frac{\text{Student's height}}{\text{Student's shadow}}$$

If the day is not sunny—or to check your ratio estimate—you can use the proportional method of estimating to determine the monument's height. Have your partner stand at the base of the monument. Hold your ruler at arm's length and walk backward, keeping your arm stiff.



Stop when the top and bottom of the ruler line up with the top and bottom of the monument.

Note where the top of your partner's head appears on the ruler (for example, at 2 inches). Divide the length of the ruler by that figure to get the proportion (for example, 12 inches divided by 2 inches = 6). Measure your partner's actual height (55 inches) and multiply it by the proportion figure (6); the result is the estimated height of the monument (330 inches).

You can estimate the width of a statue with two partners. Remember to measure from the widest part of the monument. Have each partner stand below the tip of the widest points. Measure the distance between the two partners.





# An Apple for Everyone

**A Note Regarding Resources:** Items are listed on this page that enhance work with the topic discussed. Some older items, especially, may include dated practices and ideas that are no longer generally accepted. Resources reflecting current practices are noted whenever possible.



## Selected Resources

### Student Reading

• Maestro, Betsy and Giulio. *The Story of the Statue of Liberty*. New York: Lothrop, Lee & Shepard Books, 1986.

Text and illustrations provide a good understanding of the creation of the statue.

• Paine, Roberta M. *Looking at Sculpture*. New York: Lothrop, Lee & Shepard Co., Inc., 1968.

An excellent source for understanding and appreciating sculpture.

• Shapiro, Mary J. *How they built the Statue of Liberty*. New York: Random House, 1985.

Cross sections and diagrams provide detailed construction information.

• St. George, Judith. *The Mount Rushmore Story*. New York: G. P. Putnam's Sons, 1985.

Detailed text and photographs.

### General Sources

• Craven, Wayne. *Sculpture in America*. New York: Thomas Y. Crowell Company, 1968.

A survey of American sculpture.

• Danzer, Gerald A. *Public Places: Exploring Their History*. Nashville, TN: American Association for State and Local History, 1987.

A chapter is devoted to the examination of monuments in the study of local history.

• Mills, John. *The Encyclopedia of Sculpture Techniques*. New York: Watson Guphill Publications, 1990.

Brief explanations of sculpture techniques.

• Mills, John W. *The Technique of Sculpture*. New York: Watson-Guphill Publications, 1976.

Diagrams and illustrations to explain sculpture techniques.

### Special Resources

#### • SOS! Project Resources

• *Save Outdoor Sculpture! Volunteer Handbook*. Washington, D.C.: National Institute for the Conservation of Cultural Property, 1992. Includes the full survey form and useful articles, definitions, and directions.

• *Save Outdoor Sculpture: A Video Guide for the SOS! Volunteer*. Running time 30:15. An excellent video describing what to look for in a sculpture survey. Could be used with student groups.

• *Legacy at Risk: Strategies to Save Outdoor Sculpture*. Running time 29:40. An excellent video for civic groups providing ideas for conservation fund raising.

These SOS! project materials are available on loan from Historic Landmarks Foundation of Indiana. Check with HLF! offices for SOS! project materials and other resources.

• HLF! Headquarters, 340 West Michigan Street, Indianapolis 46202; 317-639-4534.

• Eastern Regional Office, Huddleston Farmhouse Inn Museum, P.O. Box 284, Cambridge City 47327; 317-478-3172.

• Indianapolis Office, Kemper

House, 1028 N. Delaware St., Indianapolis 46202; 317-638-5264.

• Northern Regional Office, Probst House, 520 E. Colfax Ave., South Bend 46617; 219-232-4534.

• Southern Regional Office, Grisamore House, 111 W. Chestnut St., Jeffersonville 47130; 812-284-4534.

• Western Regional Office, 643 Wabash Ave., Terre Haute 47807; 812-232-4534.

• The Indiana SOS! Project Archive is available for use at the Resource Center, Headquarters office (see previous entry) of Historic Landmarks Foundation of Indiana.

• For information on local history research techniques and resources, refer to *The Indiana Historian*, September 1993.

• Contact your local historical organization, museum, public library, preservation commission or organization, etc. for resources on your local monuments and sculptures.

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317-232-2535  
TDD 317-232-7763

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*The Indiana Historian* fulfills the mission of the Indiana Historical Bureau by providing resources and models for the study of local history to encourage Indiana's citizens of all ages to become engaged with the history of their communities and the state of Indiana.

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The image above is the elevation drawing for the Indiana State Library and Historical Building by Pierre & Wright, architects, Indiana Division, Indiana State Library.

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and Historical Board**

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**Mission Statement**

The Indiana Historical Bureau provides programs and opportunities for Indiana's citizens of all ages to learn and teach about the history of their state and its place in the broader communities of the nation and the world.

**Programs and Services**

- State format historical markers
- Governors' Portraits Collection
- Books on Indiana, midwestern, and local history
- Classroom materials for Indiana history
- *The Indiana Historian*
- Indiana History Day
- Indiana Close Up
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- *The Indiana History Bulletin*

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